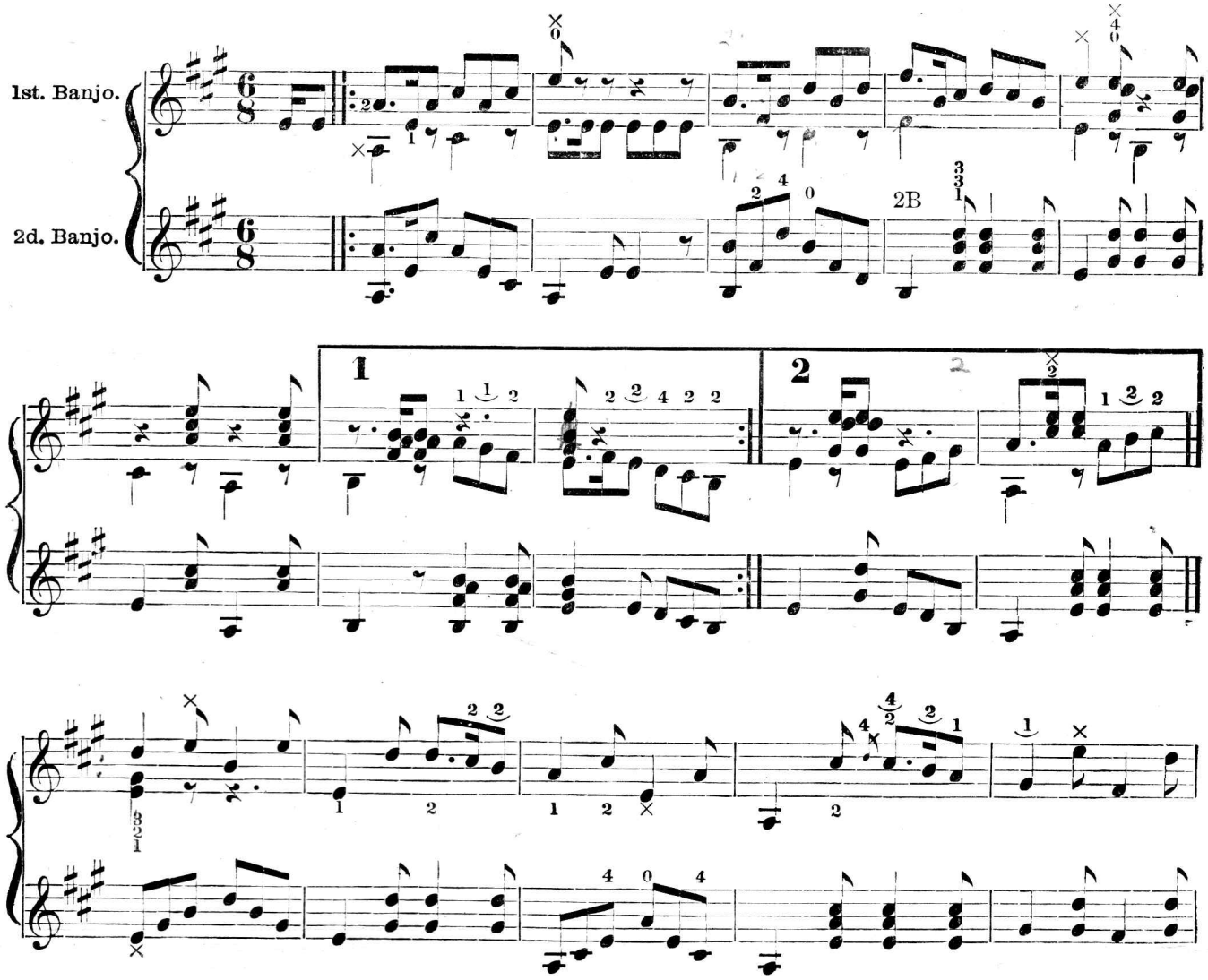
Inscribed to Ex. Lt. Governor John Daggett,
of Black Bear, California.

GOV. DAGGETT'S QUICKSTEP.

ARRANGED AS A DUET FOR TWO BANJOS.

Price, 25 cents.

Composed and arranged by **FRANK B. CONVERSE.**

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NEW YORK:

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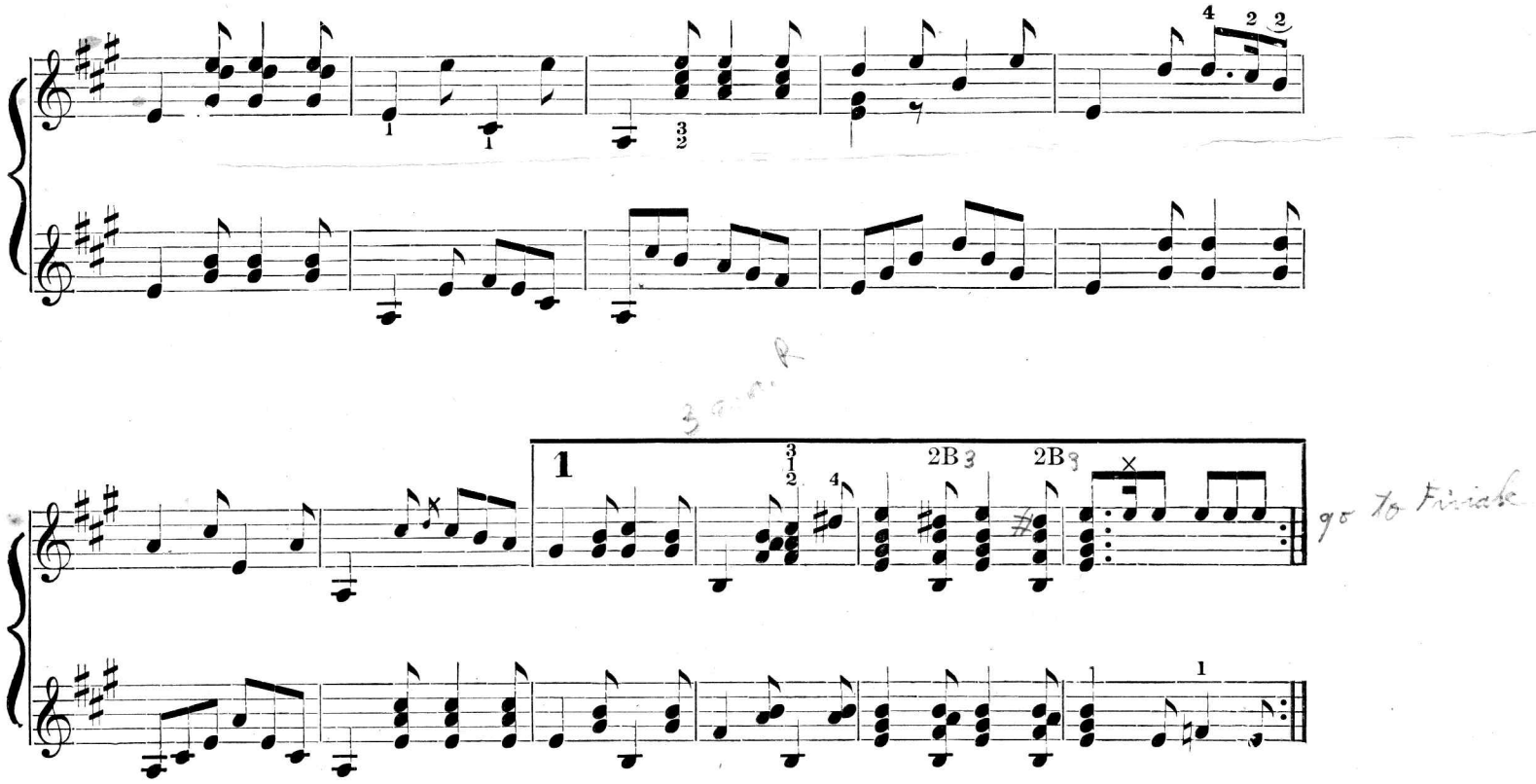
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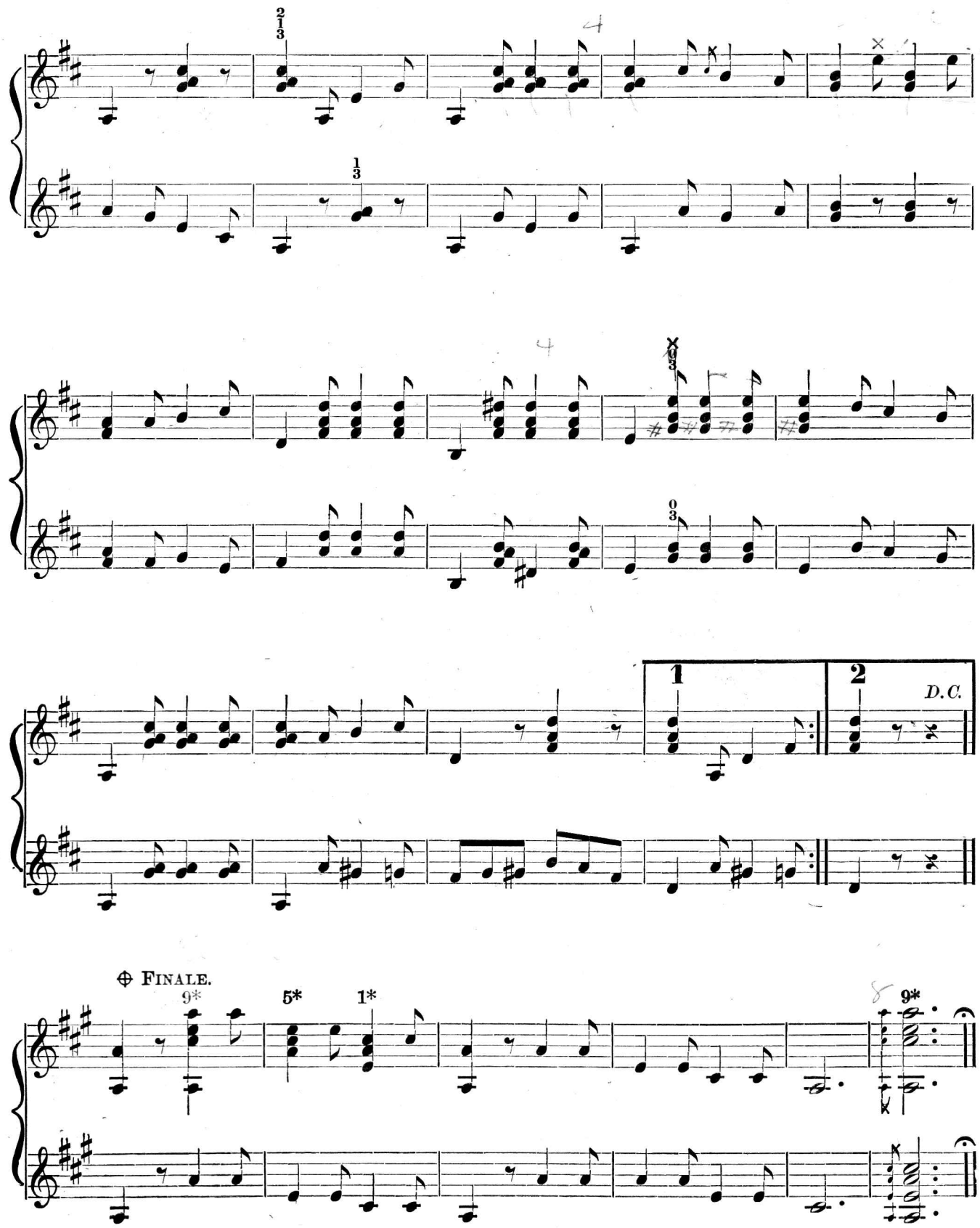
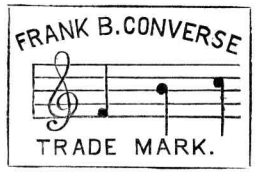

THE GENUINE SOLID ARM

FRANK B. CONVERSE BANJOS.

NONE GENUINE WITHOUT THIS TRADE MARK

STAMPED ON THE SOLID STRENGTHENING BAR.

UNEQUALLED IN BRILLIANCY, POWER, RESONANCE, TONE QUALITY AND DURABILITY

HAMILTON S. GORDON, Manufacturer,

Successor to S. T. GORDON & SON,

Established 38 Years.

13 EAST 14th STREET, NEW YORK, U. S. A.

I take pleasure in announcing to the trade that having purchased from Mr. FRANK B. CONVERSE,—the World Famous Banjoist and manufacturer of Banjos,—all his valuable patents and Trade Mark; I am now prepared to supply the **Genuine Solid Arm Frank B. Converse Banjos**, singly, or in any quantity that may be required.

As these banjos will continue to be manufactured under the personal supervision of Mr. Converse, the trade may feel assured that their present high standard of excellence and merit will be maintained.

In making this announcement I deem it superfluous to present an extended biography of Mr. Converse; and would but briefly state that his name has been continually identified with the Banjo and its interests for over a quarter of a century—a fact well known; making his debut, as a Banjoist, in 1855, when but a lad, and when he quickly led the van. As a writer, his well known books are the recognized authorities for this popular instrument.

As a manufacturer of the Banjo, the **world wide** reputation his instruments have attained is sufficient assurance of their excellence and superiority.

Some of the points in which the Converse Banjo is Superior.

The Solid Arm and Strengthening Bar.

The Converse Banjo is supported throughout its entire length by a solid arm and strengthening bar; that is, it consists of but one solid piece of wood, well seasoned, of the choicest quality, and free from defects or blemishes.

In most of the banjos now sold—even those commanding high prices—the arm and strengthening bar **consist of two pieces** of wood; the strengthening bar being a distinct piece and secured to the arm by being dowelled and glued into it. This results in creating the three following radical defects:

1. Lack of stability and firmness in a dowelled joint, causing weakness at a vital point.
2. A reliance on glue to retain the dowelled parts. It is well known that, when played upon, the banjo is in a state of vibration throughout. This vibration or agitation is found, ultimately, to seriously affect the glue securing the dowel, thus further contributing to weaken the dowelled joint.
3. The shrinking of the dowel causes weakness and instability in the instrument at the very point where it should have the utmost firmness and solidity.

Where these defects exist there will be a tendency in the neck—or arm—not only to warp and twist, but to spring forward, thus raising the strings away from the finger-board and rendering it difficult for the performer to press them down; and further, by lessening the string pressure on the bridge, seriously impairing the power and tone quality of the instrument.

IN THE CONVERSE BANJO THESE DEFECTS DO NOT EXIST.

The Converse Solid Arm versus The Dowel-Pin Glued Arm.

ONE CONTINUOUS PIECE.	TWO PIECES.
1st. The strengthening bar solid with the arm.	1st. The strengthening bar let into the arm.
2d. No joint, therefore no weak point.	2d. Dowel-pin glued arm, the joint not being solid, causes weakness.
3d. No shrinkage or instability.	3d. The dowel-pin admits of both.
4th. No glue; the bar and arm being one piece, consequently no warping, bending or twisting.	4th. Either dowel-pin, joint or glue, will allow warping, bending or twisting.

The dowel-pin, or "spliced arm" banjo originated from a desire of the manufacturers to reduce the cost of manufacture. By splicing the arm, a considerable saving can be effected both in material and labor (See illustrations, Nos. 6 and 7, on page 3), but creating, as I claim, the radical defects stated.

Although, as shown, the cost of manufacturing the Converse Solid Arm Banjo is much greater, (for, beside the additional cost of the arm, the greatest care must be observed in the assembling of the various parts into a perfect whole, and upon which so largely depends quantity, purity and evenness of tone) yet I propose to supply the Converse Solid Arm Banjos at as low a price, or lower, than quoted for first-class banjos otherwise constructed.

The Converse Patent Tail-Piece.

The great objection to the tail-pieces now in use (See figs. 9 and 10), is the fixed position, which prevents their automatic adjustment to the height of the bridge, and its vibratory variations when playing; all of which being known to greatly suppress the tone. In the Converse device (See fig. 8), this objection is entirely removed; the tail-piece, though firmly secured, yet adjusting itself to every vibration of the bridge.

The Converse Improved Bridge.

This bridge is constructed with bevelled, or arched "feet" (See fig. 8, letter *c*.), which indent the "head," where they are placed, sufficiently to retain the bridge in its place; thus dispensing with rosin or any other substance heretofore used to effect the purpose.

The Frank B. Converse Banjo.

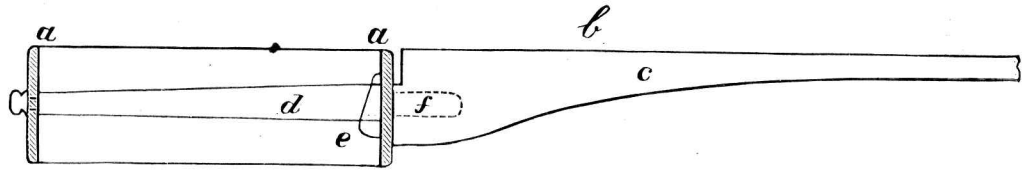
The Converse Banjos, irrespective of cost, will always be found superior instruments; as they are all constructed on the same correct principles, lines and proportions, and each contains **THE SOLID ARM.**

Only the best materials enter into their construction.
The various woods are the choicest yet discovered for the purpose, and undergo the most thorough process of seasoning.
None but the most experienced artisans employed in its manufacture.
It has a perfect scale.
It is durable.
It is elegant in model and finish.
It possesses a loud, brilliant, sweet and clear—not nasal—tone.
Will withstand any climate.
It is warranted.

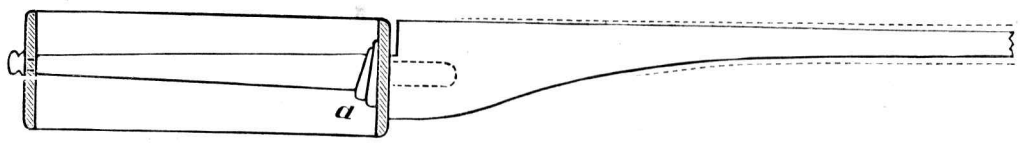
SPECIAL OFFER!

If your dealer cannot supply you with the CONVERSE SOLID ARM BANJO, I offer to send, C. O. D., express charges prepaid, any Banjo you may select from Catalogue, at the low prices indicated against each style, with instructions to express agent that you be allowed to examine, and if not exactly according to representations, same shall be returned to us, free of expense to you.

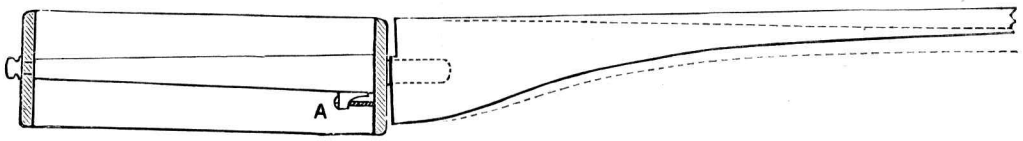
THE DOWEL-PIN GLUED ARM.



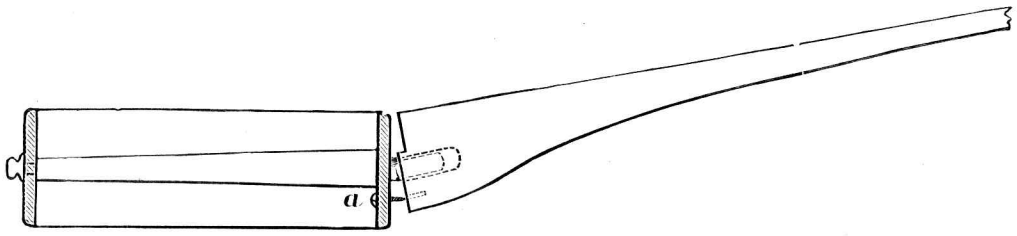
DESCRIPTION.—No. 1.—*a*, *a*, the rim; *b*, the "face" or finger-board; *c*, the arm; *d*, the strengthening bar; *e*, the wedge; and *f*, the dotted lines showing the dowel-pin and socket.



No 2.—View of the dowel-pin arm—the dotted lines showing the vibration of the arm from the rim, due to the weakness of the dowel. *a*, the brace-wedge device, adopted to avoid mortising the bar.

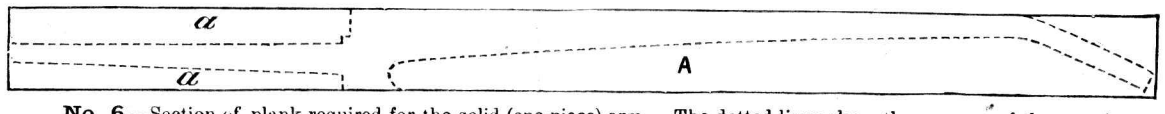


No. 3.—View of the dowel-pin arm, showing the arm "sprung" from its original position. The original position is shown by the dotted lines. *a*, the screw-brace device, to avoid mortising the bar.

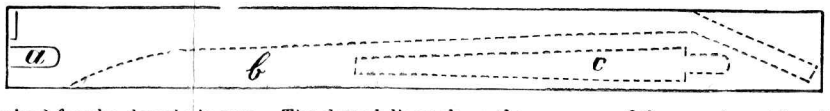


No. 4.—View of the dowel-pin, showing an accident that will sometimes happen. *a*, a small screw designed to secure the rim to the arm.

No. 5.—View of the Converse solid arm, secured to the rim by the screw (*a*), inserted at the extreme end.



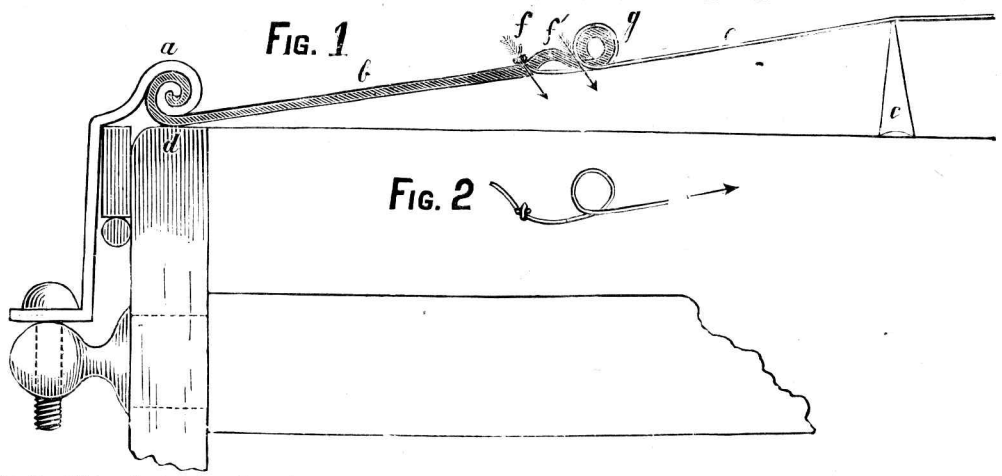
No. 6.—Section of plank required for the solid (one piece) arm. The dotted lines show the passage of the saw in cutting it out. *a*, *a*, *a*, is material wasted.



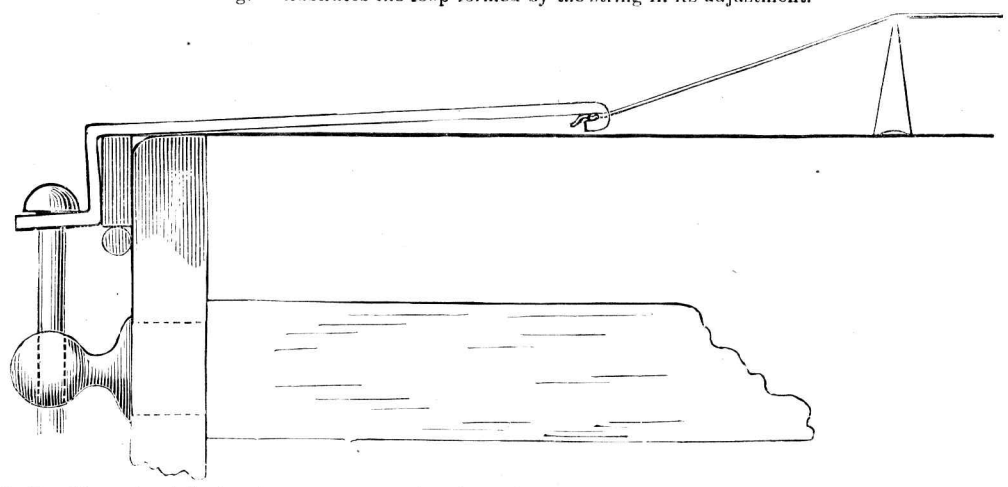
No. 7.—Section of plank required for the dowel-pin arm. The dotted lines show the passage of the saw in cutting it out; also at *a*, the dowel socket; *b*, the piece from which the strengthening bar is made; *c*, the strengthening bar and dowel.

ENLARGED VIEW OF THE

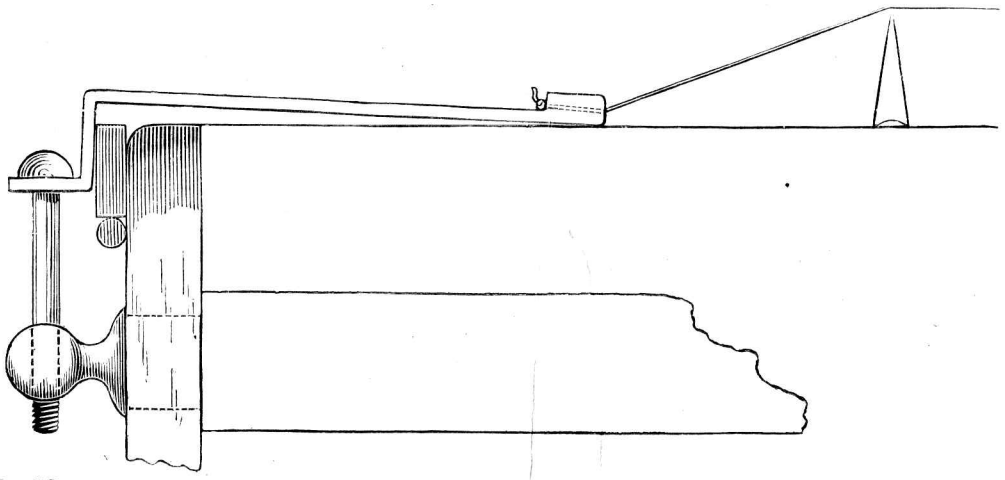
CONVERSE AUTOMATIC (SELF-ADJUSTING) TAIL-PIECE.



No. 8.—This tail-piece consists of two pieces, interlocked by a hinge joint shown at *a*, which allows a free movement of the "apron *b*," thereby conforming to the height and vibration of the bridge (*c*), and maintaining a straight drawing line between the apex of the bridge and the point *d*, where it rests on the top of the rim. The string, *e*, is knotted at *f*, and passes through and around the scroll *g*, where it again passes through another hole at *f'*, and is then carried to the bridge. By this mode the strain on the knot is relieved. Fig. 2 illustrates the loop formed by the string in its adjustment.



No. 9.—View of a tail-piece in common use, showing a false principle, to be found in many varieties. The tail-piece being rigidly fixed, breaks the true line between the rim and the apex of the bridge, and this, bringing an unnatural pressure to bear upon the bridge, restricts its vibration and suppresses the tone.



No. 10.—View of a tail-piece, also to be found in many varieties, containing not only the false principle shown above, but another, and more vicious. As shown, the apron is made to press tightly upon the "sounding board," *thus further restricting its vibration.*

We deem further illustrations of this subject superfluous, as those given show the erroneous principles inseparable from the rigid, bolted tail-piece; and any special difference consisting only in the pattern or design adopted.

FRANK B. CONVERSE'S LATEST BANJO PUBLICATIONS.

THE BANJO MADE EASY. (89 pages.)

JUST ISSUED.

Price, Bound in Paper 75 cents. **Price, Bound in Boards $1.00.**

This work has been prepared with especial reference to the actual needs of those whose knowledge of the principles of music is deficient, and who essay the Banjo for the first time. In order to effect this the author has aimed to anticipate the many questions naturally arising in the beginner's mind, and by answering them in a plain, concise and practical way—the while observing a well considered method of advancement, ever onward and upward through a choice and attractive variety of carefully graded pieces, thereby greatly enhancing the pleasure of the study, while insuring the most speedy acquiring of the accomplishment. This work will be found an invaluable companion to its more pretentious *collaborateur*, THE ANALYTICAL METHOD FOR THE BANJO, and in every respect to most fully confirm its title.

THE ANALYTICAL METHOD FOR THE BANJO.

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156 pages, music size, and 167 brilliant pieces. The most thorough and comprehensive work ever published. Both the "GUITAR" and "BANJO" (thimble) STYLES OF PLAYING, the POSITIONS, FINGERING, and ALL KINDS OF MOVEMENTS THOROUGHLY ANALYZED, EXPLAINED AND ILLUSTRATED. It contains in addition to

410 DIAGRAMS OF THE FINGERBOARD.

ILLUSTRATING CHORDS, CADENCES and MAJOR AND MINOR MODULATIONS throughout the entire range of keys, the largest collection of BRILLIANT PIECES PROGRESSIVELY ARRANGED, in both styles and all degrees of execution, embracing Polkas, Marches, Waltzes, Schottisches, Quicksteps, Variations, Preludes, Jigs, Reels, Dances, etc.

WHAT IS SAID OF THE ANALYTICAL BANJO METHOD.

May 13th, 1889, North Adams Mass.

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The Frank B. Converse Professional Banjo Strings, graded in Three sizes, Light,—Medium,—Heavy.

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The Frank B. Converse Patent Banjo Tail Piece, - - 75 cents.

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(NEAR FIFTH AVENUE.)